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ALICE IN CHAINS

F A C E L I F T





We Die Young

Lyrics and Music by Jerry Cantrell

Andrés Guzmán
Chile

Note: Tune all strings down on half step and low E down an additional whole step to 'D' - ① = E♭, ② = B♭, ③ = G♭, ④ = D♭, ⑤ = A♭, ⑥ = D♭

Intro

Moderate Rock Beat ♩ = 126 b.p.m.

Gtr. 1

Rhythm figure 1

Chords: E5, G5, A♭5, G5, F5, G5, E5, G5, A♭5, G5, F5

Chords: G5, A♭5, G5, F5, Verse, G5, A♭5, G5, F5, G5

1. Scar - y's _____
2. And we die
3. Scar - y's _____

on the wall.
young.
on the wall.

Fill 1 (end of solo)

Fill 1
Gtr. 2

shake w/bar
shake w/bar while diving
sounding: C D
pitch P.H. full
w/bar scoop

E5 G5 A♭5 G5 F5 G5 A♭5 G5 F5 E5 G5 A♭5 G5 F5

Scar - y's
Fast - er
Scar - y's

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G5 E5 G5 A♭5 G5 F5 G5

on his way
we run
on his way

D♭5 F5 G5 F5 D♭5 F5

Watch where you spit
Down, down, down you're rolling
An-oth-er al-ley trip
I'd advise you wait
Watch the blood float in
Bul-let seek the place

G5 A♭5 G5 F5

D♭5 F5

G5 F5

un - til it's o - ver. Then you got hit. —
the mud - dy sew - er. Take an - oth - er hit. —
to bend you o - ver. Then you got hit. —

To Coda ⊕

D♭5 F5

G5

And you should - a known bet - ter.
And bur - y your broth - er.
And you should - a known bet - ter.

Bridge

F5 G5 A♭5 G5 F5

Musical notation for the bridge section, featuring a melodic line with a 1/2 note bend and a full note.

F5 G5 A♭5 G5 F5

G5

And we die young. —

F5 G5 A \flat 5 G5 F5

F5 G5 A \flat 5 G5 F5 G5

Fast - er we run.

Guitar Solo

E5 G5 A \flat 5 G5 F5 G5

(Gtr. 1 continue w/Rhy. Fig. 1)
Gtr. 2

continuous slide up neck

N.H. -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

dip w/bar

low strings ring from w/bar

dive w/bar

dive sounding: G A \flat pitch

1/2

E5 G5 A \flat 5 G5 F5 G5 A \flat 5 G5 F5 E5 G5 A \flat 5 G5 F5

bend slightly

1/2 1/4 full full full

G5 E5 G5 A \flat 5 G5 F5 G5 A \flat 5 G5 F5

full full 1/2

(12) 10 12 7 5 7 5 7 6 5 3 5 (5) 3 5 0 6 5 5

Coda E5 G5 A \flat 5 G5 F5 G5

Fast er we run.

1/2

E5 G5 A \flat 5 G5 F5 G5 A \flat 5 G5 F5

1/2 1/2

E5 G5 A \flat 5 G5 F5 G5 E5 G5 A \flat 5 G5 F5

And we die young.

1/2 1/2

Man In The Box

Lyrics by Layne Staley Music by Jerry Cantrell

Rockero de por vida@hotmail.com

Intro
Moderately ♩ = 108
Driving Beat

Guitar 1 (Rhythm fig. 1)

Ah ah, ah, ah, ah, ah, ah, ah.

(Guitar 1 continues with Rhythm fig. 1 two more times)
Guitar 2 (with wah-wah)

Ah ah, ah, ah, ah, ah,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'Ah ah, ah, ah, ah, ah,' with various note values and rests. The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines include fret numbers (7, 9, 5, 7, 9, 5) and some notes.

Verse

ah, ah, ah.

1. I'm the man
2. I'm the dog

Guitar 2 out
Guitar 1 (with talk box set to open on heavy accents)

The second system of the musical score continues the composition. It features a vocal line with the lyrics 'ah, ah, ah.' and a verse section with two lines of lyrics: '1. I'm the man' and '2. I'm the dog'. The guitar and bass lines are also present, with the guitar line marked 'Guitar 2 out' and 'Guitar 1 (with talk box set to open on heavy accents)'. The bass line includes fret numbers and notes.

in the box.
who gets beat.

The third system of the musical score continues the composition. It features a vocal line with the lyrics 'in the box. who gets beat.' and a guitar/bass line. The guitar line includes fret numbers and notes.

Bur Shove
ied my nose
in my shit.
in shit.

The fourth system of the musical score continues the composition. It features a vocal line with the lyrics 'Bur Shove ied my nose in my shit. in shit.' and a guitar/bass line. The guitar line includes fret numbers and notes.

Pre - chorus

Don't Stop Believin'

Won't you

Don't stop believin'

envelope filter off

SL P.M.

Handwritten musical score for "Come and Save Me" by P.M. The score is written on three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The lyrics "come and save me?" are written below the first staff. The second system has a treble clef and a key signature of one sharp. The lyrics "talk box on" are written below the second staff. The third system has a treble clef and a key signature of one sharp. The lyrics "vib." are written below the third staff. The score includes various musical notations such as notes, rests, and a wavy line indicating vibrato.

The musical score is written for a song in G major (one sharp). The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "Save me." are written under the vocal melody. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'x'. The score includes a "Fill 1 on 2nd verse" instruction. The bass line includes fingerings such as 5, 7, 6, 5, 3.

Fill 1

8va. _____

instead of guitar lick
from 1st verse

1/2

14 14 (14)

1/2

14 14 (14) 12

14 12

Chorus

E5 G5 D A5

Feed my eyes.

Bkgd. (can

E5 G5 D/A

Je sus Christ,

you sew them shut?

A5 E5 G5

He

(De - ny your ma - ker)

D/A A5

who tries.

Ah,

(Will be wast - ed.)

E5

G5

feed my

2nd time

To Coda

A5

Now you've sewn them shut

Guitar Solo

Guitar 2 with wah-wah

6 6 6 6 6 6 6 6

full

full

full

slowly start releasing bend

full

slow release

full

SL

slow bend

full

full

full

G5

on rhythm pickup

full

Handwritten musical score for "The End" by The Doors. The score is written on five staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "The End" are written below the first staff. The second staff is a guitar line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "The End" are written below the second staff. The third staff is a guitar line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "The End" are written below the third staff. The fourth staff is a guitar line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "The End" are written below the fourth staff. The fifth staff is a guitar line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "The End" are written below the fifth staff. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations like "catches feedback" and "Guitar 2".

The musical score is written for guitar and bass. The guitar part (top staff) begins with a treble clef and a key signature of one sharp (F#). It includes a performance instruction "walk box off" above the first measure. The bass part (bottom staff) begins with a bass clef and a key signature of one sharp (F#). It includes a performance instruction "(on rhythm pick up)" above the first measure. The score is divided into measures by vertical bar lines. The guitar part features various musical notations, including eighth notes, quarter notes, and sixteenth notes, as well as performance instructions like "semi-A.H. 1/4" and "full". The bass part features various musical notations, including eighth notes, quarter notes, and sixteenth notes, as well as performance instructions like "full" and "fu l". The score concludes with a double bar line and the instruction "D. S. al Coda".

Coda

Ah, ah, ah, ah, ah, ah,

(Guitar 1 continues rhythm fig. 1 two more times)
 Guitar 2 (Guitar with wah-wah)

ah, ah, ah,

Ah, ah, ah, ah, ah, ah,

ah, ah,

Sea Of Sorrow

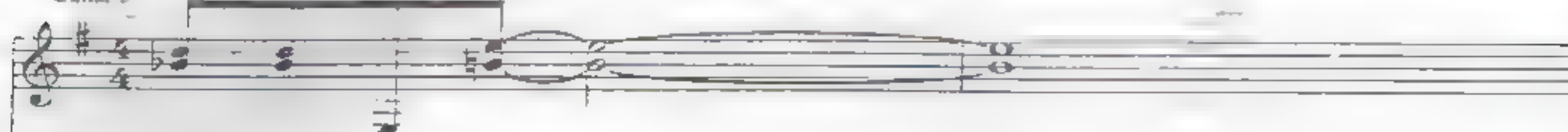
Lyrics and Music by Jerry Cantrell

Rockwot for did@hotmail.com

Intro

Moderate Rock Beat ♩ = 126

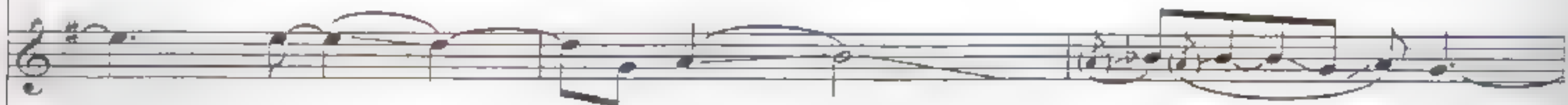
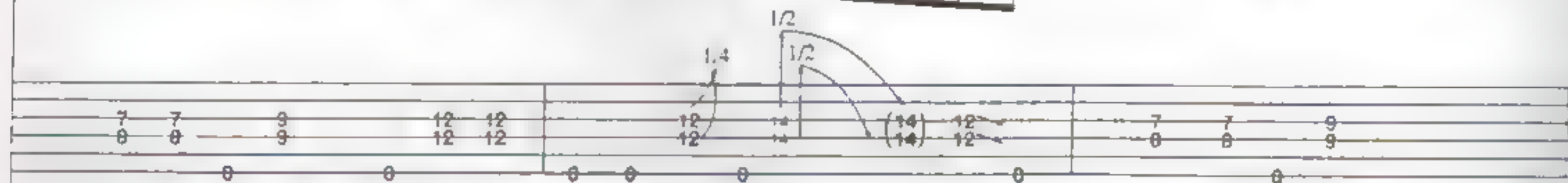
Guitar 1 use pick and fingers to pick



Guitar 2 (slide guitar)

Approx.

with slide



The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The middle and bottom staves are guitar staves. The middle staff shows fret numbers 7, 7, 9, 9, 9, 9, 9, 9. The bottom staff shows fret numbers 10, 0, 12, 12, 9.

Verse
B \flat 5 G5

F5 G5

1. Mind _____ of _____ de - struc - tive _____ taste. _____

fingering
from low
to high
2 3 4

Guitar 2 out

B \flat 5 G5

I choose _____ to

F5 G5 F5

stroll a - mongst the waste that was your heart

Bb5 C5

Lost in the dark. Call off

Bb5 G5 F5 G5

the chase.

TH

(5) 17 (5) 17 (5) 10

Bb5 G5

Walls of thought.

2. Lines cut a

F5 G5 Bb5 G5

strong cross and my high face. As my cast -

Why you

F5 G5

le crum - bles with time. I think of you.

laugh at my dis - grace? I'll never know

F5 Bb5 C5

Oh, yes I do.

how far to go

Bb5 G5

such a crime.

to reach that place.

F5 G5

Pre-chorus
F5

C5

You opened fire, _

Fill 1 here (1st Verse)
Fill 2 here (2nd Verse)

Bb5 G5

and your mark _ was _ true. _

Fill 1 (with slide guitar)

Fill 2 (on 2nd Verse)

PS -----

T 11 8 6
A 10 7 7
B

F5 C5 Bb5 G5

You o - pened fire, _____ aim my smil -

To Coda ⊕

F5 C5 A5

in' _____ skull _____ at _____ you. _____ You o - pened fire _____

Chorus

G5 A5 E5 G5 A5 E5

I live to - mor - row, _____ you I'll _____ not fol -

(Guitar 2 doubles with Guitar 1)

ow As you wal low

G5 A5 E5

in a sea of sor row

G5 A5 E5

1.

use pick and fingers to pick

Guitar Solo (with wah-wah)

The musical notation for the guitar solo in "Hotel California" is shown on two staves. The top staff is a standard musical staff with a treble clef, showing the melody and harmony. The bottom staff is a guitar-specific staff showing fret numbers (0-9) and techniques like bends (marked with 'b') and vibrato (indicated by wavy lines). The solo begins with a G5 note, followed by A5 and E5 notes. The melody is characterized by a repeating eighth-note pattern. The guitar staff includes a wavy line indicating vibrato and a '3' indicating a triplet. The solo concludes with a final note marked 'Approx'.

Musical score for guitar, showing a melody line and a fretboard diagram below it. The melody line includes a key signature change to one sharp (F#) and a time signature change to 12/8. The fretboard diagram shows fingerings for the melody line, with numbers 1-4 indicating finger positions. The diagram is divided into two systems, each with a key signature change (F# and C#) and a time signature change (12/8).

G5 A5 E5

G5 A5 E5

G5 A5 E5

low

1/2

D. S. al Coda

A G5 A5 E5

⊕ Coda

I live to - mor - row,

PS

G5 A5 E5 G5 A5 E5

you I'll not fol - low, As you wal - low

G5 A5 E5 G5 A5 E5
 in a sea of sor - row I live to - mor -

G5 A5 E5 G5 A5 E5
 row you I'll not fol - low As you wal -

G5 A5 E5 G5 A5 E5
 low in a sea of sor - row

G5 A5 E5 G5 A5 E5
 I live to - mor - row, you I'll not fol - low

Begin fade G5 A5 E5 G5 A5 E5
 As you wal - low in a sea of sor -

G5 A5 E5 G5 A5 E5
 row, I live to - mor - row,

G5 A5 E5 G5 A5 E5
 I'll not fol - low As you wal -

G5 A5 E5 *Fade out*
 in a sea of sor - row.

Bleed The Freak

Lyrics and Music by Jerry Cantrell

Intro

Moderate Rock Beat ♩ = 120

B5

B5/G

B5/E

Guitar 1 (electric slightly distorted)

Guitar 4 (acoustic)
enters here and doubles with guitar 2

B5

B5/G

B5

B5/G

Rhythm 1

Guitar 2 (acoustic)

Guitar 3 (lead)

* Note: These notes are hit
accidentally by the bending finger

B5/E B5 B5/G B5

trem

Verse B5 B5/G B5/E B5 B5/G

1. My _____ cup run - neth o - ver. _____

Guitar 2 repeats rhythm 1)
Gtr 1

Guitar 3 out

NH slowly dip w/bar 1/2 1/2

B5 B5/G B5/E

like _____ blood from a stone. _____

Chorus

B5 B5/G G5 A5 E5

These stand for me,

Name your god and bleed the freak.

B5 G5 A5 E5

I like to see how you all would bleed.

B5 G5 A5

Verse

B>5 B5 B>5 B5 F5 F#5 F5

for me. When the

Fill 1 here 2 If you

1/4

PA...

Fill 1

6 6 6

T

A

B

5 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

B \flat 5 B5 B \flat 5 B5 F5 F \sharp 5 F5 B \flat 5

runs slow er let the ar - row fly (Fly -

my lov - er bkgd (slow - er.) sa - tan got your thigh (Thigh -

bkgd (lov - er.)

PM PM

PM

B5 B \flat 5 B5 F \sharp 5 F5 B \flat 5 B5 B \flat 5 B5 F5 F \sharp 5 F5

when the sin lies bold er. I'll pluck out

(Bold - er.)

If you steal in hun - ger I will kick

(hun - ger.)

PM PM

PM

staccato

D5 A5

Chorus B5 G5 A5 E5

These stand. for me

thine eye

(Pluck out thine eye)

you when you try

(when you try)

PM

How you all would bleed for me for me

1. 2. 3. To Coda

B5 G5 A5 E5 Bb5 A5 E5

ful, full full full full

7 6 7 (7) (10) (7) (10) (10)

30

BS
 (with talking and mumbling)
 in background

BS/G

BS/L

The image shows a musical score for the song 'The Sound of Silence'. It begins with a piano introduction on a grand staff (treble and bass clefs). The treble clef part starts with a half note G4, followed by a half note A4, and then a half note B4. The bass clef part starts with a half note G2, followed by a half note A2, and then a half note B2. The piano introduction is marked with a 'P' (piano) dynamic. The vocal entry is marked with a 'V' (vocal) dynamic. The vocal line is written in the treble clef and starts with a half note G4, followed by a half note A4, and then a half note B4. The vocal line is marked with a 'V' (vocal) dynamic. The piano introduction is marked with a 'P' (piano) dynamic. The vocal entry is marked with a 'V' (vocal) dynamic. The piano introduction is marked with a 'P' (piano) dynamic. The vocal entry is marked with a 'V' (vocal) dynamic.

Guitar 1

The image shows a musical score for a guitar. The top staff is a standard musical notation in treble clef, featuring a melody line with eighth and sixteenth notes. The bottom staff is a fretboard diagram, showing the fret positions for the left hand. The fretboard is divided into two measures, each containing a sequence of fret numbers (e.g., 2, 4, 5, 4, 0) indicating the frets to be pressed on the strings.

Handwritten musical notation for guitar. The top staff shows a melodic line with notes and chords: B5, B5/G, B5, and B5/G. There are slurs and an "approx." label. The bottom staff shows a bass line with fret numbers: 9, 7, a bar labeled "dip whammy bar", a double bar line, then 7, 9, 7, 9. A "2" is written above the first measure of the bottom staff.

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff uses a bass clef and contains a bass line with note values and rests. The music is divided into measures by vertical bar lines. The overall style is that of a traditional folk song.

B5/E

B5 B5/G B5

1/2 2 1/2 1 2 2

Guitar 4 enters (acoustic)
and doubles
Guitar 2

B5/E B5 B5/G

14 (14) 14 15 (15)

reverse bend

slowly full

(15) 14 12 12 (12) (12) 15 15

B7 B5/G B5 B5/G
 Oh
 fl. 1 fl. 2
 9 (9) (9) 7 9
 2 4 9 0 0 9 0 2 2 2 3 0
 B5/E B5 B5/G B5
 Bleed for
 (9) 7 5 4 4 5 4 5
 0 2 4 2 2 2 3 0 2 2 2
 B5/G B5/E B5 B5/G E5
 D. S. al Coda
 bleed for me. (Ah)
 ful. full
 7 5 4 4 5 4 5 7 (7) (7)
 PM
 2 4 4 4 4 2 4 2 4 4 0 0 9 0 0 0 0 0

Coda

B5 G5 A5 E5 B5 G5 A5

These stand for me. Name your god and bleed

E5 B5 G5 A5 E5

the freak. I like to see

B5 G5 A5 E5

how you all would bleed for me.

I Can't Remember

Lyrics by Layne Staley and Jerry Cantrell
Music by Jerry Cantrell

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Intro

Moderately ♩ = 110

Guitar 1 (Acoustic 12 string)

Eadd5

Esus4

T
A
B

Guitar 2 (distorted)

T
A
B

Eadd5

T
A
B

T
A
B

Esus4

Fadd5

Ah

Esus4

Eadd5

Esus4

Guitar 3 sweep (acoustic)

Verse

E

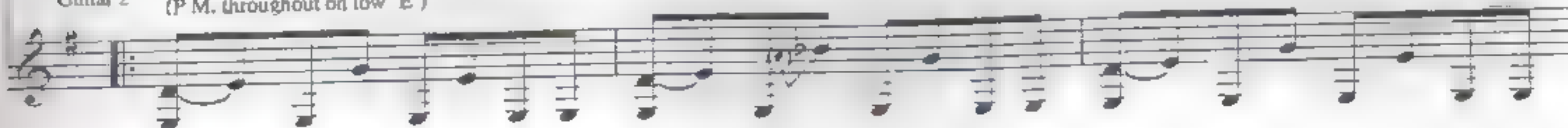


1. Turn a - round _____ you say. _____
2. Bring me down, _____ you try _____

'Scuse the 'tude but
Feel the pain and

Guitar 2

(P.M. throughout on low 'E')



12



B \flat A G E



I hav - n't eat - en to - day. _____
keep it all in _____ 'till you die. _____

My eyes _____ are turn - in' grey. _____
With - out eyes _____ you can - not cry. _____



1/2



Chorus

B \flat A G A



(whispered) What's your name? _____
Who's to blame? _____

I. _____



E

B \flat

A

G

can't re - mem - ber.

The first system of music contains a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "can't re - mem - ber." are written below the notes. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. The guitar line includes fret numbers: 5, 7, 0, 5, 0, 7, 0, 0, 5, 7, 0, 6, 7, 5, 5.

A

2nd Verse

I. Eadd \flat 5 (vocals out)

can't re mem - ber.

can't

Guitar 1 (Guitar 2 out)

The second system of music includes a vocal line, a guitar line, and a bass line. The vocal line has a bracketed section labeled "2nd Verse" with the lyrics "can't re mem - ber." and "can't". Above the vocal line is a bracketed section labeled "I. Eadd \flat 5 (vocals out)". The guitar line is labeled "Guitar 1 (Guitar 2 out)". The bass line has fret numbers: 7, 5.

Esus4

The third system of music features a guitar line and a bass line. The guitar line is labeled "Esus4". The bass line has fret numbers: 0, 0, 3, 0, 3, 3, 4, 0, 2, 0, 2, 0, 2, 0, 2, 2.

Eadd \flat 5

Esus4

Guitar 2

The fourth system of music includes a guitar line, a bass line, and a vocal line. The guitar line is labeled "Eadd \flat 5" and "Esus4". The bass line has fret numbers: 4, 0, 3, 0, 3, 3, 0, 3, 3, 4, 0, 2, 0, 2. The vocal line is labeled "Guitar 2". The bass line has fret numbers: 2, 0, 2, 0, 6.

Bridge

2.
E

G A

re - mem - ber i - den - ti - ty, — the

Gtr 1 full

E G A

vi - sions in my mind from scream - in' at me —

E G A

And ma - ma, ma - ma, ooh, —

E G A

my an - gry - brains — of in - fan - cy.

Solo 1

E G A

Guitar 1 (acoustic) doubles guitar 2

1/2

full

12 (12) 12 14 (14) 12

14 12 14 13 12 10 12 (12) 10 10 12 10 (12) 14 12 14

E G A

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains two measures of music. The middle staff is a guitar line in treble clef, showing fret numbers (0, 2, 2, 2, 3, 0, 0, 5, 0, 0, 6, 5, 3) and a wavy line indicating a tremolo effect. The bottom staff is a guitar line in bass clef, showing fret numbers (12, 14, 11, 12, 15, 14, 12, 14, 14, 12, 15, 14, 12, 14, 12, 14, 12, 14) and a wavy line indicating a tremolo effect.

Bridge

E G A

Guitar 2 out

E

G

Am add9

The bridge section of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains two measures of music. The middle staff is a guitar line in treble clef, showing fret numbers (0, 2, 2, 2, 3, 0, 0, 5, 0, 0, 6, 5, 3) and a wavy line indicating a tremolo effect. The bottom staff is a guitar line in bass clef, showing fret numbers (12, 14, 11, 12, 15, 14, 12, 14, 14, 12, 15, 14, 12, 14, 12, 14, 12, 14) and a wavy line indicating a tremolo effect.

Knocked down but I have

Guitar 3 (with slight chorusing)

Guitar 2

E

G

e - nough

hate

to breathe

down your throat and steal your

reverse bend

1/2

(11)

Am add9

E

G

Am add9

en - er - gy. Took ev - 'ry - thing but my will to be. Now the

5 0 7 0 4 0 2 5 7 5 0 7 0 5 5

0 0 6 5 0 2 2 2 3 0 5 6 5 5 3

Guitar Solo 2

loss of your god won't make me bleed. (vocals out)

2 0 0 0 0 2 5 7 5 7 7 7 5 7 5 7 7 5

Guitar 3
doubles guitar 2

2 2 2 3 0 0 5 0 2 2 3 0 0 5

full 7 9 9 8 12 14 12 12 12

0 2 2 2 3 0 0 0 0 6 5 0 0

Chords: E, G, A

First system (Guitar 1):

Melody line: E (15), G (12), A (12), G (15), A (12), G (14), A (15), G (14), A (14), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Second system (Guitar 2):

Melody line: E (12), G (12), A (14), G (14), A (14), G (12), A (12), G (14), A (12), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Chords: E, G, A

First system (Guitar 1):

Melody line: E (12), G (12), A (14), G (14), A (14), G (12), A (12), G (14), A (12), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Second system (Guitar 2):

Melody line: E (12), G (12), A (14), G (14), A (14), G (12), A (12), G (14), A (12), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Chords: E, G, Am add9

First system (Guitar 1):

Melody line: E (12), G (12), A (14), G (14), A (14), G (12), A (12), G (14), A (12), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Second system (Guitar 2):

Melody line: E (12), G (12), A (14), G (14), A (14), G (12), A (12), G (14), A (12), G (12), A (12).

Bass line: 0, 2, 2, 2, 9, 0, 5, 0, 0, 6, 5, 3.

Am add9 E G Am add9

5 0 7 0 7 0 0 0 0 0 7 0 7 0 5

0 2 5 7 5 0 5

A musical score for guitar. The top staff uses a treble clef and contains a melody written with eighth notes, some beamed together, and a few accidentals (sharps and flats). The bottom staff shows the fretting hand positions with numbers 0 through 6 indicating specific frets on each string. A vertical bar line separates the two measures of music.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, with notes for E, G, and A. The second system continues the melody, showing a sequence of eighth and sixteenth notes. The third system shows the continuation of the melody, with notes for E, G, and A. The score is written in a clear, legible font, with notes and rests clearly visible.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody of eighth and sixteenth notes, followed by a whole note chord. The bass staff contains a simple harmonic accompaniment using numbers 1-5. The key signature has one sharp (F#), and the time signature is 2/4.

Handwritten musical notation for guitar. The staff shows a sequence of notes with a wavy line above them, indicating a tremolo or vibrato effect. The notes are labeled with the lyrics "I am a live". Above the staff, the chords "Esus4" and "Eadd>5" are written.

A musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a guitar accompaniment in standard notation, with the bottom staff also featuring a capo on the first fret. The key signature has one sharp (F#), and the time signature is 3/4. The music is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first two lines of the guitar accompaniment. The second measure contains the second line of the melody and the second two lines of the guitar accompaniment. The third measure contains the third line of the melody and the third two lines of the guitar accompaniment. The guitar accompaniment consists of a series of chords and single notes, with some measures featuring a double bar line and a repeat sign.

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves show a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 'y'.

Love, Hate, Love

Lyrics by Layne Staley
Music by Jerry Cantrell

Intro

Slow Driving Rock Beat ♩ = 52

Guitar 1 (clean with chorusing)

Ddim9 Ddim9/E E Ddim9 Ddim9/E E

Ddim9 Ddim9/E E Ddim9 Ddim9/E E

Oh.

Verse

Ddim9

Ddim9/E

E

Guitar 1 play fig. 1 (2 times)

1. I tried to love _ you, I thought I could.

2. Cheat - ing my - self, _ still you know more.

Guitar 2 (distorted)

Fig. 2

P.M. throughout

[illegible]

Ddim9 Ddim9/E E



The first staff of music is written on a single five-line staff with a treble clef. It contains three measures of music. The first measure is labeled 'Ddim9' and contains a half note D4, a half note E4, and a half note F#4. The second measure is labeled 'Ddim9/E' and contains a half note D4, a half note E4, and a half note F#4. The third measure is labeled 'E' and contains a half note E4, a half note F#4, and a half note G#4.

Guitar 2

Fig 3

P M throughout

9 10 6 7 0 7 0 0 9 10 9 6 7 0 9 10 11 12 13 9 9 9 9 9 9 9 9

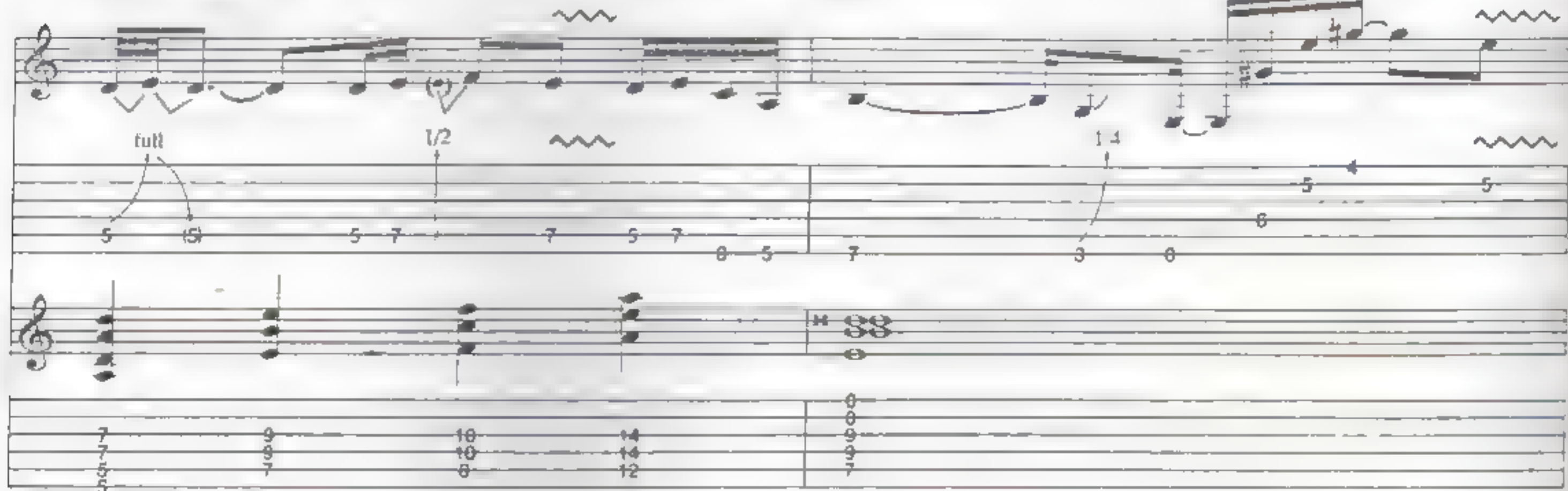
(Guitar 2 out)

1. Ddim9 Ddim9/E E Dm9 Dm9/E



Solo

2. Guitar 3 D5/A E5 F5 A5 L5



D5/A E5 F5 A5 E5



D5/A E5 F5 A5 E5



D5 A E5 F5 A5 E5

9 1/2

D5 E5

* T 10 10 T 12 12

* Note: Tap with edge of pick

D5 E5 Guitar 3 out

full w/bar - 1 1/2 P S

slowly dive bar w/bar 2 P S

Outro
Vocals in
G5 A5

G5 A5 F#5

F#5 G5

F#5 G5 F5

Yeah.

yeah, yeah, yeah

Fig 4

F5 L5

D5

E5

Love, hate, love.

Guitar 1 play Fig. 4 (3 times)

G5 A5

G5 A5 F#5

F#5 G5

F#5 G5 F5

Yeah,

yeah, yeah, yeah, yeah, yeah.

F5 F5

D5

E5

Love, hate, love.

G5 A5

G5 A5 F#5

F#5 G5

F#5 G5 F5

Yeah,

yeah, yeah, yeah, yeah, yeah, yeah.

Guitar 3

full

1/2

F5 E5

D5

E5

G5 A5 G5 A5 F#5

Love, hate, love.

Ooh.

1/2

1/2

F#5 G5 F#5 G5 F5 F5 E5 D5 E5

Love, hate, love

full release 1/2
 5 (5)

P.S.
 Guitar 3 out

with echorelay (tap with edge of pick over pickups) slow pick scrape continue slow pick scrape

G5 A5 G5 A5 F#5 F#5 G5 F#5 G5 F5

Yeah, yeah

slowly begins to hard

F5 E5 D5 E5

Love, hate, love

Guitar 2 out

Guitar 1 (clean with chorusing)
Down 9!

It Ain't Like That

Lyrics by Jerry Cantrell
Music by Jerry Cantrell, Mike Starr and Sean Kinney

Intro
Moderately ♩ = 104

(Drums and Bass
first 4 times)
Guitar 1 E

Play 7 times

Guitar 1 play Fig. 1 (6 times)

Guitar 2
with wah - wah

Verse E Guitar 1 play Fig. 1 (6 times)

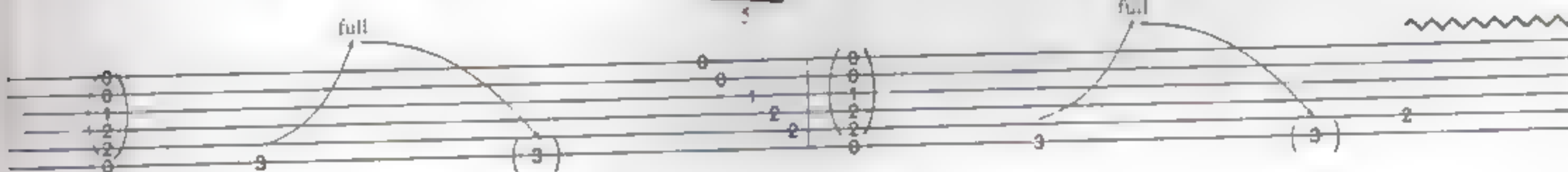
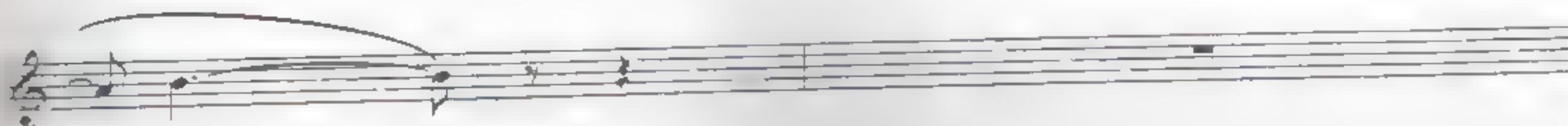
Fill 1 (on D. S.)



1. There I was, _____ laid _____ out on _____ the ta _____ ble _____
 2. Where I go _____ is when _____ I feel _____ I'm a _____ ble _____
 3. Here I sit, _____ wrt _____ ing on _____ the pa _____ per _____



Scream - in' sweat, and bare _____ feet _____ to the floor. _____
 How I fight is why _____ I'm _____ feel - ing sore. _____
 Try'ng to make the words _____ you _____ can't ig - nore. _____



In my life, _____ I'd not sof - ten. Things that cut, _____ and
 In my mind, _____ not for - got - ten. Feel as though _____ a
 In my eyes, _____ what I'm lack - ing. Score at face, _____ a

Fill 1 from end of solo

A. H

T

A

B

F5 G5 F5 E5 F5 G5 F5 E5 F5 G5 F5 E5

burn so of - ten. But I sit, think of some-thing
tooth were rot - ten. Be - hind the smile, a tongue that's slip - ping
ten for slack - ing. Sign the deal, set in mo - tion.

F5 G5 F5 E5 F5 G5 F5 E5

Scared to face, the dy - ing north - ing,
Buz - zards cry, when flesh is rip - pin'.
Smal - ler fish, so huge the o - cean.

Chorus

C5 G5 D5/A A5 E5 F5 G5 F5 E5

See the cy cle I've wait - ed for.

full

F5 G5 F5 E5 C5 G5 D5/A A5

It ain't like that an - y - more.

full

To Coda ⊕

E5 F5 G5 F5 E5 F5 G5 F5 E5 F5 G5 F5 E5

1. F5 G5 F5 E

2 F5 F5 G5 F5 E5

Guitar 2

feedback from guitar turning up volume for solo

Solo with wah - wah

E5 F5 G5 F5 E5 F5 G5 F5 E5 F5 G5 F5 E5

F5 G5 F5 E5 F5 G5 F5 E5 F5 G5 F5 E5

F5 G5 F5 E5 F5 G5 F5 E5

15 15 15 15 12 12 12 12 14 14 14 12 12 12 14 14 14 14 14 12 (12) 12 15 (15)

full full

Guitar 1 play Fig. 1 (4 times)



6 5 7 7 5 7

D. S. al Coda

The musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The piece concludes with a double bar line and the instruction "D. S. al Coda".

Coda

See the cycle I've waited for

full

Guitar 2

E5 F5 G5 F5 E5 C5 G5 D5/A A5

It ain't like that an - y - more.

E5 F5 G5 F5 E5 F5 G5 F5 E5

F5 G5 F5 E5 F5 G5 F5 E5

Sunshine

Lyrics and Music by Jerry Cantrell

Intro

Slow driving beat ♩ = 80

⑥ = D

Guitar 1 Am 7

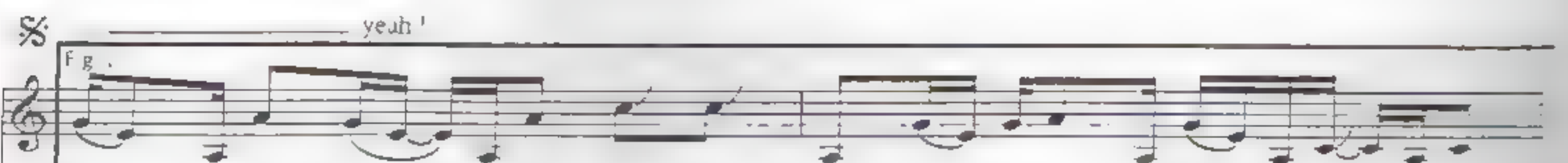
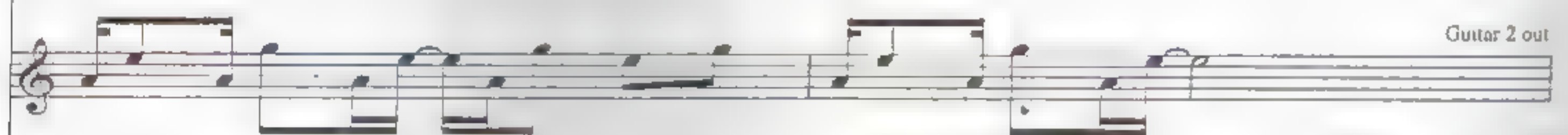


Fig 1 con.

The musical score for 'Fig 1 con.' consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a fingered bass line with numbers 0, 5, 2, 5, 2, 0, 5, 2, 0, 5, 2, 5, 2, 3, 0, 1, 2, 1, 0, 3, 0. The score is divided into two measures by a vertical bar line.

Verse Guitar 1 Play Fig. 1

The musical notation for the Verse of 'The Question' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The lyrics are written below the staff, aligned with the notes.

1. Am I too con ta - gious?

2. Am I your re - flec - tion?

3. Can you face the ques - tion?

Full of sick de - sire. _____ Am—
Melt - ing mir - ror _____ smile. _____
Is my soul en - tire _____

Am I that I prom - ise?
I I worth the val - ue?

Burn - ing my corp - sed pyre.
Do my love de - file?

The image shows a musical score for a song. The top staff is a vocal line with lyrics: "The dude came down to touch the moth - er." The bottom staff is a guitar line. The guitar line starts with a series of chords: F5, D5, and F5. The lyrics are written below the guitar line: "The dude came down to touch the moth - er." The music is in a key of F major, with a 4/4 time signature. The guitar line features a series of chords: F5, D5, and F5. The lyrics are written below the guitar line: "The dude came down to touch the moth - er."

[illegible]

Guitar 1 Play Fig. 2

Moth - er touched, and dude ain't here no more. Suck it one more time.

D5 F5 1. D5 F5

Guitar 1 Play measures 3 and 4 of Fig. 1

Am7

2. Guitar 1 Play Fig. 2

Ain't no day the sun don't crack, try to

D5 F5 D5 F5

brand some name a - cross my back, so you care? Find some - one to tell

D5 F5 D5 F5

Chorus

♩ = 72

you. Sun shine.

D5 F5 D5 D sus4 D F5 G5

Sweet love my la - dy

F5 C5 D5 A5 Asus4 A B7 F5

D5 Dsus4 D F5 G5 F5 C5 D5 A5 Asus4 A

Don't mind.

Fig. 3

Bb5 F5

I don't care no more

Guitar 1 D5 Fig. 3

Guitar 2 Solo with wah-wah

Vocals out

Dsus4 D F5 G5

F5 C5 D5 A5 Asus4 A Bb5 F5

P.M. 1/2 full

D5 Dsus4 D F5 G5 F5 C5 D5

full full full

A5

Asus4

A

B \flat 5

F5

Full Full Full

10-12 10-12 10-12 12-10 12-10 12-11 10-0 10-10 10-10 10-10

Bridge

D

F

A

Mem - o - ry. Set me free.

Guitar 2 out

12

B \flat 5

F5

D

Bkg. (I don't care no more.) Moth - er, please.

F A

come for me.

B \flat 5 F5 D.S. al Coda

⊕ Coda Am7

Guitar 1 Fig. 3

D5 Dsus4 D F5 G5 F5 C5 D5 A5 Asus4 A B \flat 5 F5

Sun - shine Sweet love my la - bor.

D5 Dsus4 D F5 G5 F5 C5 D5 A5 Asus4 A

Don't mind.

B \flat 5 F5 D5 Dsus4 D F5 G5 F5 C5 D5

I don't care no more. Sun - shine.

Guitar 2

ful (13) (13) (12) 10

Put You Down

Lynns and Music by Jerry Cantrell

Rockworkforude@hotmail.com

Intro
Moderately ♩ = 112

Fig. 1

F#5 A5

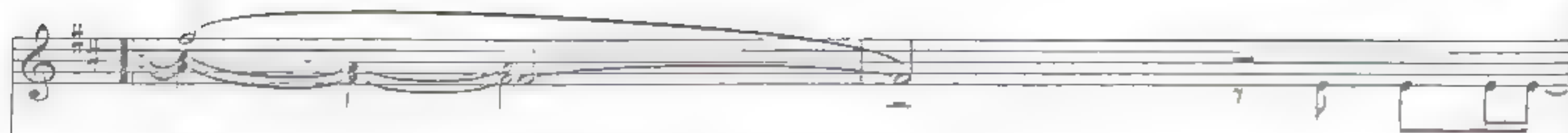
B5 B A

F#5 A5

B5 C5 B5 A

1. Oh

F#5



Ooh.

Can't put you down

* Note from end of chorus



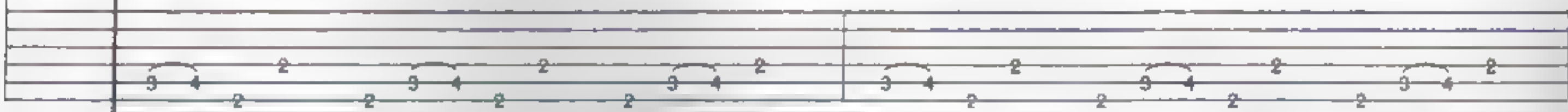
Verse

F#5



1. Heart break er.
2. Hard drink er.

Fr 2



E5

B5



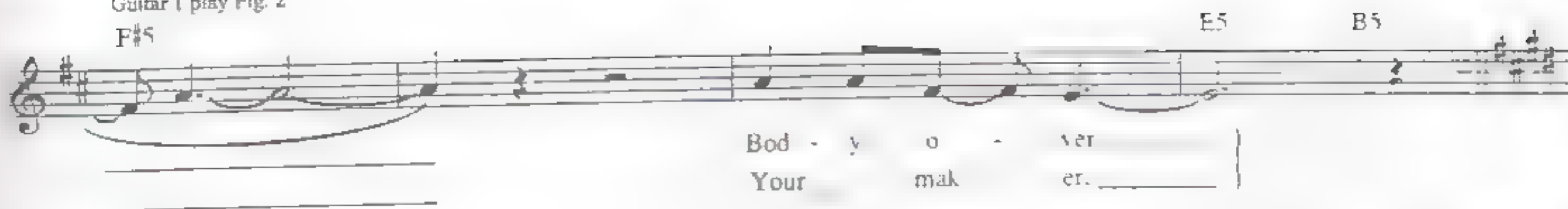
feel in' al right
feel in' al tight.



Guitar 1 play Fig. 2

F#5

Bod - y o - ver
Your mak er.



Pre-Chorus

G#

B

C#

G#

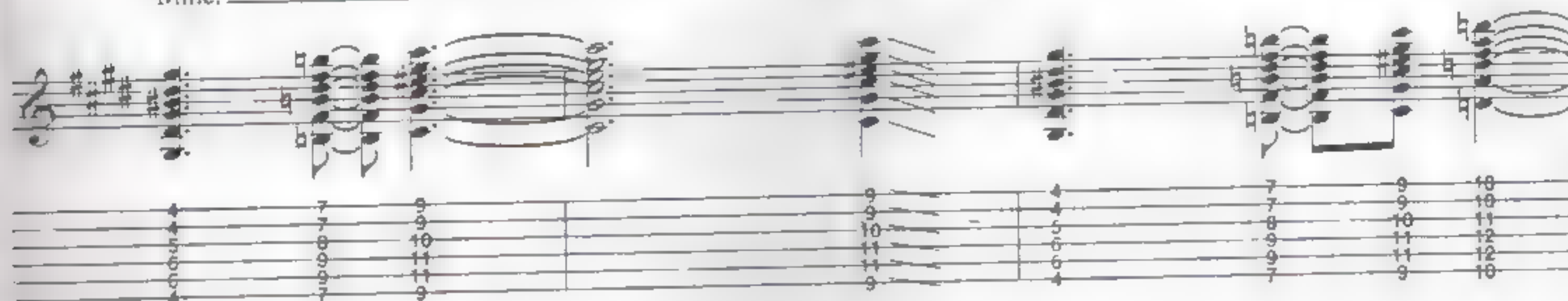
B

C#

D

Mind, _____
Mine, _____

it's slow - er, _____

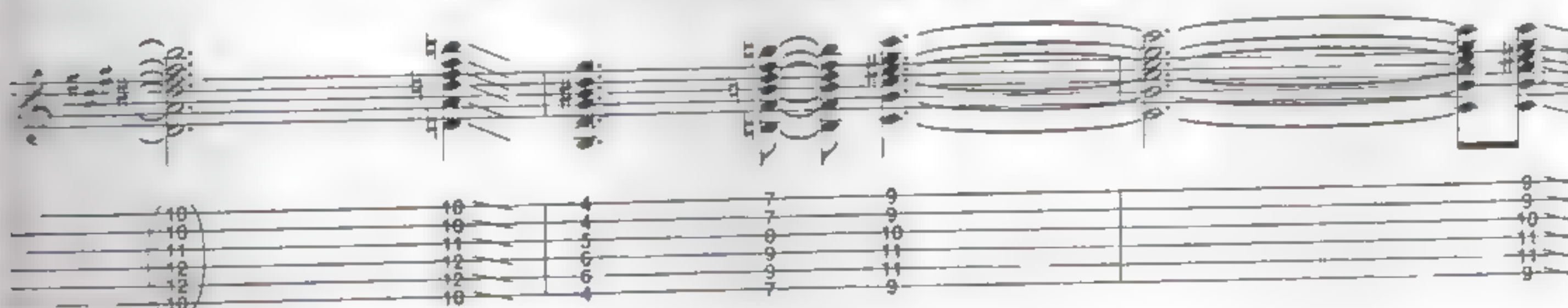
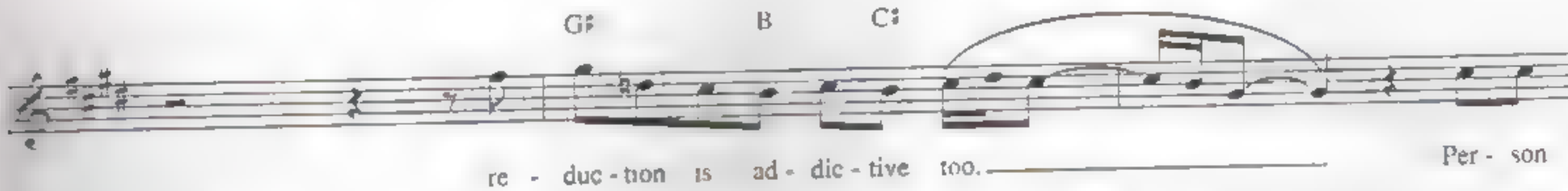


G#

B

C#

re - duc - tion is ad - dic - tive too. _____ Per - son



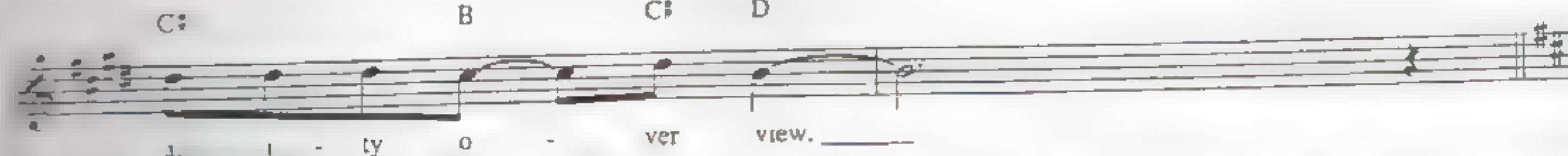
C#

B

C#

D

1. I - ty o - ver view. _____



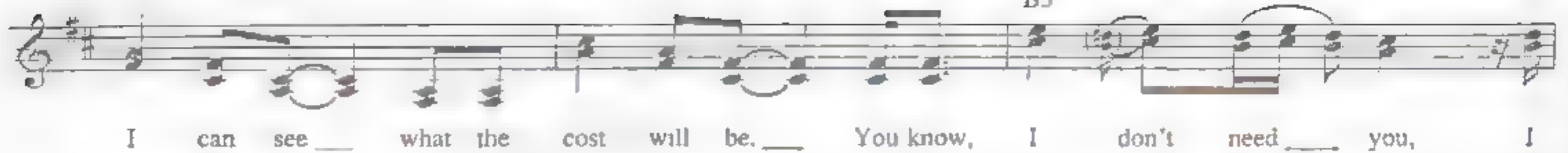
Chorus

Guitar 1 play Fig. 1

F#5

A5

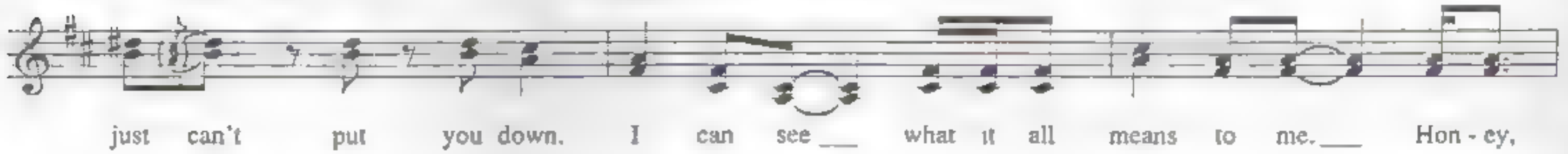
B5



B A

F#5

A5



B5

C5

B5



Bridge

F#5

B

A

F#5



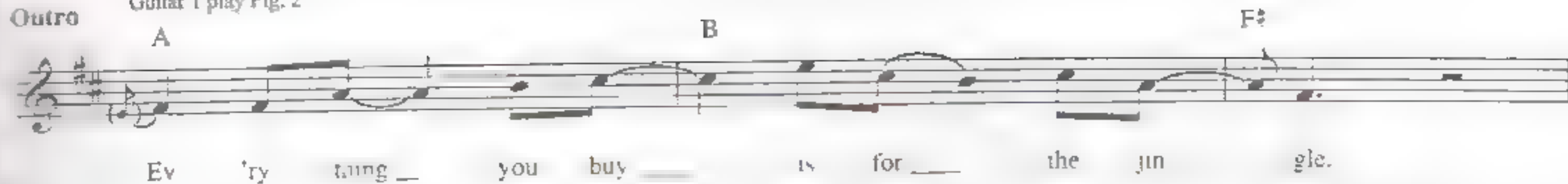
F#5

(Play 4 times)



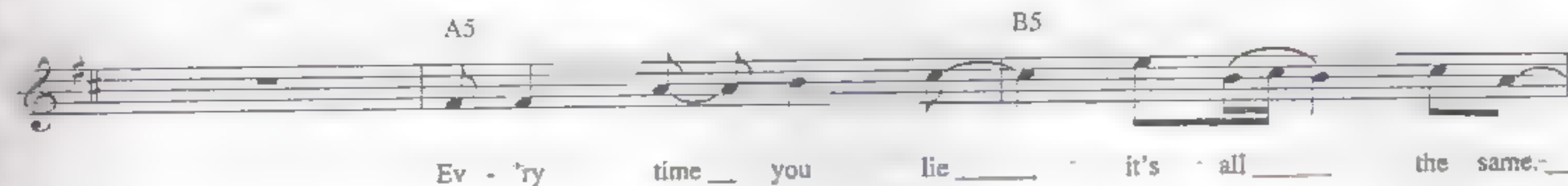
Outro Guitar 1 play Fig. 2

A B F#



Ev 'ry thing you buy is for the jin gle.

A5 B5



Ev - 'ry time you lie it's all the same.

F#5 A5



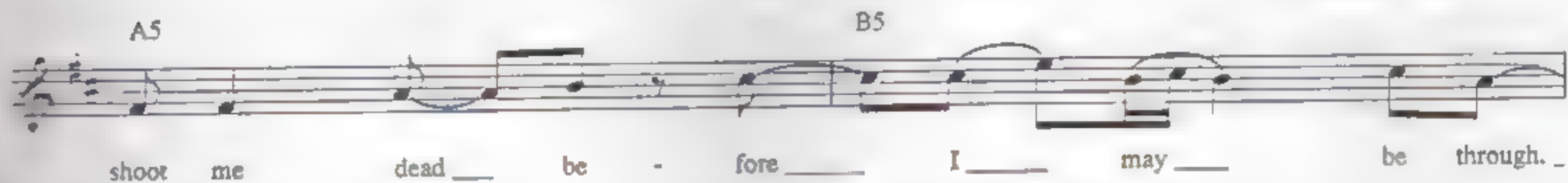
And, if you need a rhyme

B5 F#5



to kill the sing - er.

A5 B5



shoot me dead be - fore I may be through.



F#5



Confusion

Lyrics by Layne Staley
Music by Jerry Cantrell and Mike Starr

Rocked for you @hotmail.com

Intro
Slowly ♩ = 80

Guitar 1 clean with chorusing

B A

D#sus2

B

Asus4 A

Guitar 2 distorted

Verse

D#sus2

B

A

1. There's _____ no time to give it all

* note: clean guitar plays
this note instead

Fig. 1

Guitars 1+2 doubled

Guitars 1+2 play Fig. 1
 Fill 1 (end of solo)
 D#add9

2. So. you sit and think of love and wait, hate all the
 1. 3. Now there's time to give it all I put my fears be

D#add9

more. I fall, on skinned knees I
 hind. A gain, on skinned knees, we'll

Guitar 2 and 3 play Fig. 2

crawl.
 crawl
 crawl

Fig. 2
 Guitar 3 doubles with Guitar 2
 one octave higher

F#5 E5F#5 A5 B5 E5 F5 F#5 E-F#5 A5 B5 E

Yeah... rec-og-nize my dis-ease. Ah.

Chorus F#5 G#5 A5 B5 F#5 G#5 A5 B5

Love, sex, pain... con-fu-sion, suf-fer-ing. You're there cry-ing, I feel not a thing.

F#5 G#5 A5 B5 F#5 G#5

Drill-ing my way deep-er in your head. Sink-ing, drain-ing, draw-ing.

A5 B5 To Coda 1. B A

bleed-ing. dead.

(Guitar 3 out)

Guitar 1 (clean)

D#sus2 B Asus4 A

Solo (Guitar 2 + 3 double one octave apart)
 Guitar 4 (Rhythm pickup)

2. E5 F#5 G5 A5 E5 F#5

B A D[♯]sus2

Oh, ah, ah,

Guitar 1 + 2 doubled

Guitar 4

B Asus4 A

Guitar 1

D. S. al Coda

N.H. N.H.

Coda

F[♯]15 G[♯]15 A5 B5

Love, sex, pain, con fu - sion, suf - fer - ing

I Know Somethin (Bout You)

Lyrics and Music by Jerry Cantrell

Rockroadmusic@hotmail.com

Intro

Moderately ♩ = 116

Band tacet on first four bars

Repeat 7 times

Guitar 1 clean

G#9 A9

G#9 A9

Repeat 7 times

T

A

B

Guitar 2 doubles (w/distortion)

Repeat 3 times

G#9 A9

G#9 A9

G#9 A9

(Guitar 1 out)

A

1/4

1/4

1/4

Repeat 2 times

1/4

1/4

1/2

Verse
A

1 Why _____ can't I take it _____ o k?

2 Why _____ can't I put your words a way?

I _____ like to dig and tuck a-round _____ with your

I'd _____ like to have more _____ of you _____ in my

day

vens.

B

gon - na tell your ma - ma.
 gon - na tell your pa - pa.

D.S. I'm
 I'm

Yeah, I'm gon - na black - ball your name
 Yeah, I'm gon - na try and ball your babe.

Ain't no way you'll go with out me.
 Your gold key don't fit my crap - per.

Ev - 'ry chance I'll make you pay.
 Ain't got no shit to - day.

Chorus
A5

Chorus

A5 C5 B5

On your space, in my space, I tell you, I know some - thin' 'bout you,
 (On your space,)

Bb5 A5
 I know some thing about you In my space.
 I know some thing about you In my space.

C5 B5 B5

on your face, I tell you, I know something about you, I know something about my space

Guitars 1 and 2 doubled

To coda ⊕

on your face, I tell you I know something about you, I know something about my space

13 13 13 13 12 12 12 12 11 11 11 11 10 10 10 10 9 9 9 9 8 8 8 8

Solo

[illegible]

* Note: TAP with edge of pick

Handwritten musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various guitar-specific symbols: a 'with wah-wah' instruction, a 'wavy' line, and a 'loco' instruction. The notes are G5, G#5, A5, and E5. The rhythm is indicated by a 4/4 time signature. The notation is handwritten and includes various annotations like 'open', 'close', 'sweep', 'slow P.S.', and 'continue slow pick scrape'.

G5 G#5 A5 E5
 full full
 slow pick scrape continue slow pick scrape
 Various pick scrapes, feedback harmonies and whammy bar sound effects.
 AH
 D.S. al Coda
 full
 loco
 dive w/bar Harm. dive w/bar
 Coda
 Bb5
 I know some things.
 11 11 11 11 11
 10 10 10 10 10
 0 0 0 0 0

Real Thing

Lyrics by Layne Staley
Music by Jerry Cantrell

Intro

Moderately ♩ = 120

Guitar 1 clean

E (N.C.)

The musical score for the Intro of 'Real Thing' is written in 4/4 time. It features three staves. The top staff is for Guitar 1, which plays a clean E (N.C.) chord. The middle staff is for Guitar 2, which plays a distorted, wah-wah sound. The bottom staff is for the bass, which plays a full, distorted sound. The score includes a treble clef, a key signature of one sharp (F#), and a tempo marking of Moderately ♩ = 120. The guitar parts are marked with 'Guitar 1 clean' and 'Guitar 2 distorted with wah-wah'. The bass part is marked with 'full' and '1/2'.

The continuation of the musical score for the Intro of 'Real Thing' is written in 4/4 time. It features three staves. The top staff is for Guitar 1, which plays a clean E (N.C.) chord. The middle staff is for Guitar 2, which plays a distorted, wah-wah sound. The bottom staff is for the bass, which plays a full, distorted sound. The score includes a treble clef, a key signature of one sharp (F#), and a tempo marking of Moderately ♩ = 120. The guitar parts are marked with 'Guitar 1 clean' and 'Guitar 2 distorted with wah-wah'. The bass part is marked with 'full' and '1/2'. The text 'catches feedback' is written below the bass staff.

Verse

1. I messed a - round
2. I grew up.
3. I messed a - round

as a lit - tle boy.
went in - to re - hab.
as a lit - tle boy.

I grew up and made the blade.
You know the doc - tors never did
I grew up and made the blade

Note: On 2nd Verse guitar 3 plays and guitar 1 is out

Fill 1 (on 2nd Verse)

use Rhythm Fig. 1 here on 3rd Verse with wah-wah (for 4 bars)

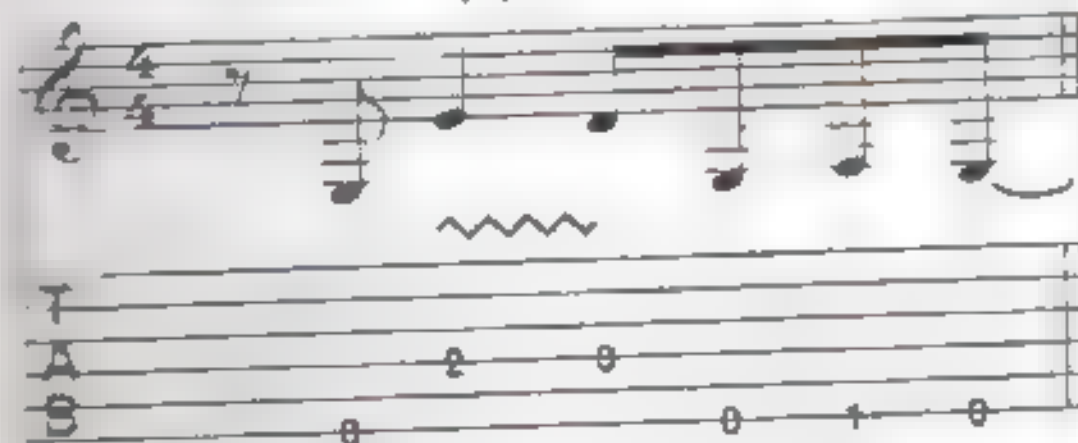
my new toy.
me no good.
ny new toy.

Friends said, 'Boy, with what you screw - in' a round?' I said,
They said Son, you're gon - na be a new man, I said,
Friends said, Boy, with what you fuck - in' a - round?' I said,

Fill 3 (on 3rd Verse)

Guitar 3 (distorted)

Fill 1 (on 2nd Verse, replaces riff from 1st Verse)
Guitar 3



Rhythm Fig. 1 with wah-wah
play 4 bars



Fill 3
Guitar 2 with wah-wah closed



'Don't con-cern your - selves _ and just gim - me an - oth - er blast." Yeah, _____ yeah, yeah
 "Thank you ver - y much and can I bor - row fif - ty bucks?" Yeah, _____ yeah, yeah,
 'Oh my God, _____ and here we go again." Yeah, _____ yeah, yeah,

Fill 2 (on 2nd Verse)
 Fill 4 (on 3rd Verse) (Guitar 1 out)

P.S. P.S.

Un - der the hill. _____ ' with just a few _____ notch - es on _____ my

Fill 2 (on 2nd Verse replaces original riff from 1st Verse)
 Guitar 3

Guitar 2
 full full full 3 dive w/whammy bar

Fill 4 on 3rd Verse replaces original Ful
 8va

dive w/bar
 full full

Take it a - way. _____ don't want no more _____

D5 E5 B5addb5 3 D5 E5 B5addb5

E - ven if you say _____ "Just one _____ more." _____ 1 _____

D5 E5 B5addb5 1. E (N.C.)

_____ won't leave _____ you a - lone. _____ Ho!

2.3. **Chorus**
F#5 G

'Cause I'm go - ing down the steps on a white line. _____

Fill 5 (on 3rd Verse)
whammy bar scoops

F# G F# G F# F

Go-ing down the steps on a white line. _____ Go-ing down the steps on a white line straight to no -

E (N.C.) **To Coda** ⊕

where. _____ (I'm at Coda)

Fill 5 on 3rd Verse replaces original Fill

T
A
B

F# G F#

Go - ing down the steps on a white line. — Go - ing down the steps on a

G F# G F# F

white line. — Go - ing down the steps on a white line straight to no -

E (N.C.)

where. —

D. S. al Coda

⊕ Coda F# G F#

Go - ing down the steps on a white line. — Go - ing down the steps on a

G

F#

G

F#

F

E (N.C.)

white line. Go-ing down the steps on a white line straight to no where.

Ooh oh, with wah-wah

Fol-low me down. (coughing sound effects)

rit. full

dive w/bar feedback approx.

Guitar 2

pull up on whammybar and release



ALICE IN CHAINS

F A C E L I F T

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ranscribed by
AVE CELENTANO

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ISBN 0-7935-0339-6